



A  
RHETORICAL CATECHISM,  
OR  
FIRST COURSE IN RHETORIC,  
WHEREIN IS EXHIBITED THE GRACES AND  
STYLE OF ENGLISH COMPOSITION AND  
PUBLIC ORATORY,  
BY THE  
REV. D. FALLOON HUTCHINSON,

AUTHOR OF  
"THE ESSAY ON THE LORD'S DAY," "THE  
CHRISTIAN WARFARE," "THE BIBLICAL  
CHART," "DISCOURSE ON CHRIS-  
TIAN BAPTISM," &c., &c.,  
DESIGNED  
FOR THE USE OF ACADEMIES AND SCHOOLS IN GEN-  
ERAL, AND PRIVATE LEARNERS IN PARTICULAR.

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## RECOMMENDATIONS.

Cobourg, 22d April, 1850.

Sir,—Having, at your special request glanced over your Rhetorical Catechism, I am disposed to entertain, in relation to the work, a very favourable opinion.

Simplicity, clearness, and comprehensiveness of definition and arrangement, appear to be its distinguishing characteristics. As an elementary text book, I doubt not, therefore, but that it will be found exceedingly useful to schools, and to private learners in particular.

Having been, for about six years, Professor of Rhetoric and Belles Lettres (as well as Principal) in Victoria College, I feel a pleasure in giving my influence to aid a work which is designed to promote the interests of that much neglected department of study.

In the noble undertaking to render attractive, to the youth of our Country, the rather dry, but highly important study of Rhetoric I wish you every success.

I am, Sir, yours truly,

A. MACNAB-

Rev. Mr. Hutchinson, }  
Belleville. }

Belleville, 16th. May, 1850.

I have much pleasure in concurring with the testimonial of the Reverend Alexander MacNab, in relation to the merits of this interesting publication.

EDMUND MURNEY.

After having had the pleasure of examining the Rev. Mr. Hutchinson's Rhetorical Catechism, I most heartily concur with the above recommendation of the Rev. Dr. MacNab.

ROBERT M. ROY,

Late Supt. of Education of the Town of Belleville.

## TO THE PUBLIC.

In introducing my "Rhetorical Catechism" to you my fellow subjects in Canada, I most earnestly desire your influence in favor of its general circulation. And in presenting the work before you, I cannot even apologise in view of a doubt's existing in the mind of any enlightened person with regard to the usefulness and importance of such a publication. As many are aware, its object is to instruct all classes of her Majesty's subjects in this Province in the rules and exercises of public speaking and English composition; and as we live in an age of light, of knowledge, and of refinement, you must all be convinced of the importance of lessons of instruction being published on the subject.

This department of knowledge has too long been neglected in this Province, and it is a matter of deep regret that instructions upon the art have hitherto been limited to our colleges and higher institutions of learning, and yet no study is more intimately connected with public life, public manners and refinement, than the most valuable and interesting study of Rhetoric.

It is true there are a few Rhetorics to be obtained in different sections of the Province, but they are so few in number and so rarely found as to most imperiously demand the present publication. I am convinced therefore, that the instructors of our youth have hitherto labored under considerable disadvantage in not having a sufficient number of text books to put into the hands of those who are beginning to study the rules of composition, and in addition to this, those which have been imported from other countries are defective, at least in this respect, that there are no exercises for practice in connection with the rules contained in those publications, and hence the difficulty for the teacher to give a fair and practical knowledge of the art. By the study of them the theory may be learned, but the practical

knowledge can only be obtained by exercise and application.

In the work now before you, I have endeavored to remedy this defect. To the rules on general composition, I have carefully affixed the necessary examples for practice ; so that the pupil by the exercise of his own judgment, may apply the rule to the example of false Rhetoric, and by means of which, construe the sentence so that it may appear in the style of graceful composition.

I feel a strong inclination to hope, that the work will prove a very great benefit to the province ; that it will be the means of engaging the attention of the rising generation to the most useful and interesting study of Rhetoric ; and that foreigners will hereafter be constrained to acknowledge that the people of Canada are not indebted to them for publications on literature, but that there is a sufficient enterprise in this Province to secure that respect and attention which an enlightened community is capable of commanding.

The utility of the present publication must already be anticipated, and in order to render it more useful, I have carefully omitted every thing in it, but what I conceived to be absolutely necessary for the practical instruction of the student. In this publication I do not claim originality to the fullest extent of that term, yet upon an inspection of the work, the most superficial observer will immediately perceive the general arrangement to be my own. At present it is only necessary to mention, that I have carefully consulted every text-book, of any considerable note published in the British Empire, or the American Continent, and whenever I found a known definition, or rule expressed in them all, I had no hesitation in adopting it.

The work, although small in size, is a practical one,

and contains within the compass of a very few pages, every thing essential to written composition and public speaking. Its definitions are easily remembered, and when once committed they will not fail to be associated with every book the student reads, and every speaker he may afterwards be permitted to hear. A knowledge of it therefore, will give him a taste for reading which he will find to be very important in the prosecution of all his studies. Having become acquainted with the different lessons of this book, he will find his memory greatly improved, he will remember what he reads more easily than he did before ; and when engaged in the study of an author, he will be enabled with more ease and freedom to duly understand his meaning. Even in the ordinary composition of a letter, he will find the rules contained in this work to be very important, and having obtained a knowledge of them, he will be enabled to arrange his thoughts in a manner satisfactory to himself and much more so to the mind of his correspondent.

But not only in ordinary composition will a knowledge of this work be indispensable, the student desiring to obtain a knowledge of the rules and graces of oratory will derive an unspeakable benefit from a perusal of these pages. In this work will be found a portion for all classes of society. To young gentlemen, especially, who are about to engage in any one of the several professions, the work is particularly recommended, and it is sincerely hoped that when such persons have intelligently tested its merits, they will lend their influence in favour of its general circulation.

By a little attention to the rules and exercises contained in this book, a habit of good writing and speaking will be formed, and to those just beginning to learn the art of composing, each sentence in the examples is de-

signed as a subject of composition. The student is required to correct it in writing, with whatever thoughts the subject may naturally present to his mind, and although at first he will undoubtedly, as others have done before him, find many difficulties in his way, yet in a short time he shall receive the abundant reward of his labor, in finding the exercise a benefit to himself, and a very great blessing to mankind in general. Those little difficulties will very soon be removed, and the whole art will speedily appear in its native loveliness and beauty.

It is a matter of no small gratification to find the interest there is at present manifested throughout the Province on the subject of education. At such a time when the minds of the people are alert to this subject, the study of Rhetoric should not be forgotten. As a fine art, an acquaintance with it is indispensable to a lady or a gentleman of intelligence or refinement, and therefore the importance of the following lessons on composition and public speaking.

This work being published in our own Province, it is most earnestly hoped, that an intelligent community will patronize its publication; and I am fully convinced, that it requires but little intelligence for the student to duly appreciate the short but comprehensive study, which, in this book, is given him to pursue. I have designedly reduced the work to the low price of 1s 6d, in order that it may have a general circulation, and that persons belonging to all classes of society may be favored with a copy, so that the public may learn from this fact, that it is not merely the paltry profits of the work I seek after, but the general information of the people. Should I accomplish my ends in this point, I shall consider myself well-paid for my trouble and expense.

I need hardly say any thing further with regard to the merits of the work itself, as the reader will learn by

the introductory recommendations that it has been tested by those who are most able to judge of such a publication. Published as this work is under the influence of Clergymen, Barristers, Solicitors, Councillors, Professors, and the late Principal of Victoria College, I can hardly doubt but that it will meet the general approbation of the people. Among those who have critically examined the work and have given their signatures in favor of its merits are the following :—

Belleville, 27th April, 1850.

MY DEAR SIR,—Having read your Rhetorical Catechism, I am of opinion, that it is well adapted to instruct the youthful mind. It accomplishes an object too much lost sight of in all branches of tuition. It takes a great deal of labour from the student. That such a work must prove of great utility to the teacher as well as the student, there can be no doubt; and I trust your labours may be fully compensated by a general use of your valuable little work.

I remain, dear Sir, your obedient

GEO. BENJAMIN.

Rev. D. F. Hutchinson.

Belleville, 13th April, 1850.

SIR,—I have read with much pleasure the Rhetorical Catechism you submitted to my inspection; and as far as I am able to judge, my opinion of it is highly favorable.

The subject—naturally a dry one—you have rendered very interesting, by the excellent and simple manner in which your instructions are conveyed. Your rules are short and practical, and their application easily understood. I have no doubt but that it will prove a useful addition to our colonial school libraries.

Unfortunately, the *present* success of a book, does not always depend upon its intrinsic worth; yet, I see no reason to entertain a doubt as to the success of this: and I sincerely hope, that in this instance, the opinion of the public and my own, may fully coincide.

I remain, Sir, yours truly, SUSANNA MOODIE.

Rev. D. F. Hutchinson.



Belleville, 13th April, 1850.

“SIR,—From the specimens you have sent me, of your “Rhetorical Catechism”, which I have perused with much interest, I feel disposed to form a very favourable opinion of what the work will be when completed. The definitions and explanations are simple, and intelligible to the most ordinary capacity.”

Your ob’t serv’t, J. W. DUNBAR MOODIE.  
To Rev. D. F. Hutchinson.

Belleville, April 18th, 1850.

We, the undersigned Clergymen, have much pleasure in recommending the Reverend Mr. Hutchinson’s “Rhetorical Catechism” to the public, as entirely worthy of their confidence. We have carefully examined its pages, and find his instructions both plain and comprehensive. His Lesson on Oratory and public speaking in general, cannot fail to secure the patronage of every intelligent man in the Province, and we have no doubt but that the Reverend Author will meet with the general success that his work deserves.

JOHN REYNOLDS, Bishop of M. E. Church.

WILLIAM GREGG A. M., Minister of the Presbyterian  
Free Church, and Superintendent of Education.

JOHN GEMLEY, Wesleyan Minister.

S. L. CHURCH, Pastor of M. E. Church of Belleville.

D. MURPHY, Clergyman of the Protest. Episcopal Church

In conclusion I desire to express my thanks to my friends in Belleville and in Cobourg, for the very liberal manner in which they have sustained the present publication, and to the Editors of the Cobourg Star, the Port Hope Watchman, the Toronto Patriot, Belleville Intelligencer, Christian Advocate, and the Orange Lily, for the very kind manner in which they have recommended this little work to the public. Hoping that it will prove a very great benefit to the Province, I have the honor, fellow subjects, to submit it to your consideration.

D. FALLOON HUTCHINSON.

Belleville, 14th May, 1850.

# RHETORICAL CATECHISM.

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## Lesson I.

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1.—What is Language ?

Language is the art of communicating thought or the ideas of our minds, by certain articulate sounds.

2.—How is Language to be regarded ?

As spoken and written.

3.—What is spoken language ?

It is a representation of our ideas.

4.—What is written language ?

It is a symbol of spoken language.

5.—How does nature teach all men to express their thoughts ?

Nature teaches all men to express their thoughts by cries of passion, accompanied by such motions and gestures, as are further expressive of their ideas.

6.—What do Grammarians call these exclamations ?

Interjections.

7.—From what did the invention of words arise ?

It arose from the imitation of the nature or quality of the object, by the sound of the name which the object received.

8.—Give an example ?

When one sort of wind is said to *whistle* and another to *roar* ; when a serpent is said to *hiss* ; and a fly to

*buzz*; and falling timber to *crash*; when a stream is said to *flow*; and hail to *rattle*; the resemblance between the word and the thing signified, is plainly discernable.

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## Lesson II.

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### The Progress of Language.

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1.—In the order in which words are arranged, is there any difference between ancient and modern tongues?

There is.

2.—What will a knowledge of this difference serve to unfold?

It will serve to unfold the genius of language, and also to show the causes of those alterations it has undergone in the progress of society.

3.—To conceive distinctly the nature of this alteration, what must we do?

We must go back to the earliest period of language.

4.—Supposing a Savage unacquainted with language desires another person to give him some fruit, how would he express himself?

By pointing eagerly at the object and uttering at the same time a passionate cry.

5.—Supposing him to have acquired a knowledge of words, what word would he be most likely to name?

The name of the object desired. He would not express himself according to our order of construction

“ give me fruit,” but according to the Latin order Fruit give me, “*Fructum da mihi.*”

6.—Why would he express himself according to this order?

Because his attention was wholly directed toward fruit, the object desired.

7.—What was the ancient order of sentences?

They began first with the object, and ended with the speaker and his action.

8.—Give me an example from Cicero ;

“*Tantum mansuetudinem, tam inusitatum mauditamque clementiam, tantumque in summa potestate rerum omnium modum, tacitus nullo modo praeterire possum.*”

9.—How would an English writer express himself?

He would first present to us the person that speaks, next the action, and lastly the object.

### Lesson III.

#### Origin of Written Language.

1.—Is writing an improvement upon speech?

It is.

2.—Is it to be regarded as posterior to it?

It is.

3.—What were the first attempts towards writing?

Pictures, or representations of the objects described.

4.—What were these characters called?

Hieroglyphics.

5.—From Hieroglyphics to what did certain nations advance?

To simple arbitrary marks, which stood for objects.

6.—Who brought letters first into Greece ?

Cadmus the Phenician who according to Sir Isaac Newton's Chronology, was contemporary with King David.

7.—Of how many letters did his Alphabet consist ?

Of sixteen.

8.—Upon what was writing first exhibited ?

On pillars and tables of stone, and afterwards on plates of the softer metals.

9.—Recite a reference to this in the book of Job :

“Oh that my words were now written ; Oh that they were printed in a book ; that they were graven with an iron pen and lead in the rock for ever.—Job 19, 23, 24.”

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#### Lesson IV.

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#### Of Taste.

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1.—What is taste ?

Taste is the power of receiving pleasure or pain from the beauties or deformities of nature or art.

2.—Is taste common to all men ?

In some degree it is.

3.—What may be said to please the Philosopher the child and the peasant ?

Whatever is orderly, proportioned, grand, harmonious, new, or sprightly.

4.—How do the rudiments of taste appear in children ?

In their fondness for pictures and statues and all regular bodies.

5.—How in Savages ?

In their ornaments of dress, their war and their death songs, their harangues and their orators.

6.—Is taste, however, possessed in different degrees ?

It is. Its feeble glimmerings appear only in some, while in others, it rises to an acute discernment, and a lively enjoyment of the most refined beauties.

7.—To what is this inequality of taste to be ascribed ?

To the different frame of our nature, to nicer organs, and finer internal powers, with which one man is endowed beyond another ; but still more to education and a higher culture of those talents which belong only to the ornamental part of life.

8.—Is taste an improvable faculty ?

It is. It becomes refined by education.

9.—How may we be convinced of this ?

In the immense superiority of civilized, above barbarous nations ; and also of those who have studied the liberal arts, above the rude and illiterate vulgar.

10.—What is the great source of improvement in taste ?

Exercise.

11.—What operates towards the refinement of taste ?

Attention to the most approved models, study of the best authors, and comparisons of the lower and higher degrees of the same beauties.

12.—What have an extensive influence on the operations and decisions of taste ?

Reason and good sense.

13.—Of what is a thorough good taste compounded ?

Of natural sensibility to beauty, and of improved understanding.

14.—What are the constituents of taste ?

Delicacy and correctness.

15.—Is taste an arbitrary principle subject to every ones fancy ?

It is not. Its foundation is the same in every human mind.

16.—What is found by experience ?

That there are beauties which if displayed in a proper light have power to command lasting obligation.

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## Lesson V.

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### Criticism and the pleasures of Taste.

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1.—What is true criticism ?

It is the application of taste and good sense, to the several fine arts.

2.—What is its design ?

To distinguish what is beautiful, from what is faulty, in every performance.

3.—Upon what is it founded ?

It is founded entirely on experience.

4.—What is genius ?

It is that talent or aptitude which we receive from nature in order to excel in any one thing whatever.

5.—How may Genius be improved ?

By art and study.

6.—Is a universal Genius, or one who is equally inclined towards the several professions and arts, likely to excel in any ?

He is not.

7.—Who are highly interested in this remark ?

Young persons ; since it may teach them to examine with care, and to pursue with ardor, that path which nature has marked out for their peculiar exertions.

8.—In investigating the pleasures of taste, what may first be considered ?

The pleasures which arise from sublimity or grandeur.

9.—Why ?

Because they are more distinctly marked, than any other pleasure of the imagination.

10.—How may the simplest form of external grandeur be seen ?

In the vast and boundless prospect presented to us by nature ; such as widely extended plains of which the eye can find no limits: the firmament of heaven, or the boundless expanse of the Ocean.

11.—What do you call an object when you remove from it all bounds ?

Sublime.

12.—Do solemn and awful ideas assist the sublime ?

They do.



13.—Does darkness add to sublimity ?

It does.

14.—Give an example from Milton :

“How oft amid  
Thick clouds and dark does heavens all ruling Sire  
Choose to reside, his glory unobscured ;  
And with the majesty of darkness round  
Circles his throne.”

15.—What is there sublime in this ?

The darkness of the clouds ; and the obscurity of the Being who is said “to encircle his throne” with the majesty of darkness.

16.—Is then obscurity favorable to the sublime ?

It is.

17.—Do all ideas of supernatural beings carry with them sublimity ?

They do.

18.—From what does their sublimity arise ?

From the ideas which they always convey of superior power and might, connected with awful obscurity.

19.—Is irregularity favorable to the sublime ?

It is. A great mass of rocks thrown together by the hand of nature, with wildness and confusion, strikes the mind with more grandeur, than if they had been adjusted with the most accurate symmetry.

20.—What is moral sublimity ?

It is that which comes under the names of magnanimity or heroism.

21.—Give an example :

Whenever in some critical or dangerous situation, we

behold a man uncommonly intrepid, resting solely upon himself, superior to passion and to fear, animated by some great principle, to contempt of popular opinion, of selfish interest, of dangers or of death ; we are there struck with the sense of the sublime.

22.—Is terror essentially necessary to the sublime ?  
It is not.

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## Lesson VI.

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### Of Sublimity in Writing.

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1.—In what must the foundation of the sublime in composition be laid ?

In the nature of the object described.

2.—What authors are most sublime ?

The ancient authors.

3.—Why are ancient authors more sublime than modern ones ?

Because the genius of men was then more turned to admiration and astonishment.

4.—What writings afford the highest instances of the sublime ?

The Holy Scriptures.

5.—Recite an assemblage of awful and sublime ideas recorded in the eighteenth Psalm ;

“ In my distress I called upon the Lord ; he heard my voice out of his temple, and my cry came before him.—

Then the earth shook and trembled ; the foundations also of the hills were moved ; because he was wroth. He bowed the heavens and came down, and darkness was under his feet ; and he did ride upon a Cherub, and did fly ; yea, he did fly upon the wings of the wind. He made darkness his secret place ; his pavillion round about him were dark waters and thick clouds of the sky."

6.—What is there sublime in this ?

The trembling and shaking of the earth ; the moving of the foundations of the hills ; God's bowing the heavens and coming down ; darkness being under his feet ; He, riding on a Cherub and flying upon the wings of the wind ; He making darkness his secret place ; and having round about him dark waters and thick clouds of the sky ; all add to the sublimity of the description.

7.—Give another example of sublimity in writing, from the Prophet Habakkuk ;

"He stood and measured the earth ; and beheld and drove assunder the nations. The everlasting mountains were scattered ; the perpetual hills did bow ; his ways are everlasting. The mountains saw thee and they trembled. The overflowing of the water passed by. The deep uttered his voice, and lifted up his hands on high."

8.—Who has been admired in all ages for sublimity in writing ?

Homer.

9.—To what is he indebted for much of his grandeur ?

To his unaffected simplicity.

10.—Give an example ;

In the twentieth book of his Illiad, all the Gods are

represented as taking part in the engagement between the Grecians and the Trojans. He says:—

“All nature appears in commotion. Jupiter thunders in the heavens. Neptune strikes the earth with his trident; the ships, the city, and the mountains shake, the earth trembles to its centre; Pluto starts from his throne, fearing, lest the secrets of the infernal regions should be laid open to the view of mortals.”

11.—What must be regarded as essential to sublime writing?

Conciseness and simplicity.

12.—To what is conciseness opposed?

To superfluous expressions.

13.—To what is simplicity opposed?

To studied and profuse ornament.

14.—What beside simplicity and conciseness is necessary to sublime writing?

Strength.

15.—What is strength?

A judicious choice of circumstances in the description, as will exhibit the sense to the best advantage.

16.—What two faults are opposite the sublime?

The *frigid* and the *bombast*.

17.—In what does the *frigid* consist?

In degrading an object which is sublime in itself, by our weak conceptions of it.

18.—In what does the *bombast* consist?

In forcing an ordinary or trivial object out of its rank, and endeavouring to raise it into the sublime.

## Lesson VII.

### Beauty and other pleasures of Taste.

1.—What next to sublimity affords the highest pleasure to the imagination ?

Beauty.

2.—How is the emotion which it raises distinguishable from that of sublimity ?

It is of a calmer kind ; more gentle and soothing ; it does not elevate the mind so much, but produces an agreeable serenity. The pleasures arising from it, admits also of longer continuance.

3.—What has been insisted upon, as its fundamental quality ?

Uniformity amidst variety.

4.—What affords the simplest instance of beauty ?

Colour.

5.—What furnishes another source of beauty ?

Motion.

6.—What kind of motion belongs only to the beautiful ?

Gentle motion.

7.—What kind of beauty is more complete than any we have yet considered ?

The beauty of the human countenance.

8.—what does it include ?

The Beauty of colour arising from the delicate shades of complication ; and the beauty of figure, arising from the lines which form the different features of the face.

9.—What has been mentioned by Addison, by Kames

and by every writer on the subject, as a species of beauty ?

Novelty.

10.—What beside novelty is a source of pleasure ?

Imitation.

11.—To what does this give rise ?

To what are termed the secondary pleasures of the imagination.

12.—What also belongs to taste ?

The pleasures of melody and harmony.

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### Lesson VIII.

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#### Style.

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1.—What is style ?

It is the peculiar manner in which a man expresses his thoughts by words. It is a picture of the ideas in his mind and of the order in which they there exist.

2.—Under how many heads may the qualities of a good style be ranged ?

Under two heads ; perspicuity and ornament.

3.—To what does perspicuity require attention ?

First, to words and phrases, and then to the construction of sentences.

4.—When considered with respect to words and phrases, how many qualities does it require ?

Three, *purity*, *propriety*, and *precision*.

5.—What is *purity* of language ?

Purity is the use of such words, and constructions, as

belong to the idiom of a particular language, in opposition to words and phrases, taken from foreign languages.

6.—What is propriety ?

Propriety is the choice of such words as the best and most established usage has appropriated to those ideas which we intend to express by them.

7.—Can style be pure and yet not be proper ?

It can.

8.—Can it be proper without being pure ?

It cannot.

9.—What is precision ?

Its exact meaning may be learnt from the etymology of the word. It is derived from the Latin *precedere*, to cut off, and signifies retrenching all superfluities, and pruning the expression in such a manner, as to exhibit neither more nor less than the idea, intended to be conveyed.

10.—In how many respects may words be faulty ?

In three respects. They may either express more than the author means, or less than the author means, or what the author means, though not completely.

11.—What is opposed to these three faults ?

Precision.

12.—What is the great source of a loose style ?

The injudicious choice of words called synonomous.

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### Lesson IX.

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#### On the Nature of Sentences and Periods.

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1.—What is a Sentence ?

A sentence is an assemblage of words making complete sense, and always containing a nominative and a verb.

2.—How are sentences distinguished ?

As simple and compound.

3.—What is a simple sentence ?

It is a sentence which contains but one affirmation or negation, as, *I love God.*

4.—What is a compound sentence ?

It is the union of two or more simple ones, as, “Disappointments sink the heart of man, but the renewal of hope gives consolation.”

5.—What does a sentence or period denote ?

It denotes the quality of words or members comprehended between two full points, in writing or printing, and conveying complete sense, independent of the words that either precede or follow them.

6.—Of what may a sentence or period consist ?

Of subdivisions, clauses or members, which are commonly separated from one another, by commas, semicolons, and colons.

7.—When the sentence consists of two members, one depending on the other, by what should they be separated.

By a comma : thus, “If Julius Cæsar had employed as much policy and cruelty as Augustus, he might have prevented the conspiracy formed against his life.”

8.—Should the sentence consist of three members, by what should they be separated ?



By semicolons : thus, " If Julius Cæsar had employed as much policy and cruelty as Augustus ; if he had proscribed every suspicious person under his government ; he might have prevented the conspiracy formed against his life."

9.—Should a sentence consist of four members, by what should they be separated ?

By semicolons.

10.—Which kind of sentence imports liveliness and energy to style ?

Short sentences. They being simple and perspicuous, and conveying ideas which are lively, forcible and dignified.

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### Lesson X.

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#### Structure of Sentences:

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1.—What are the properties most essential to a perfect sentence ?

*Clearness, Unity, Strength, and Harmony.*

2.—What is opposed to clearness ?

Ambiguity.

3.—What ought carefully to be avoided in all written composition ?

Whatever leaves the mind in any sort of suspense as to the meaning.

4.—Repeat the general rule for the correct arrangement of a sentence ;

That words or members most nearly related, should be placed as near to each other as possible, that their mutual relation may clearly appear.

### EXAMPLES FOR PRACTICE.

Hence, the impossibility appears, that an undertaking managed so, should prove successful.

May we not here say with the poet, that "virtue is its own rewarder."

The works of art receive a great advantage from the resemblance which they have to those of nature; because here the similitude is not only pleasant, but the pattern is perfect.

Sixtus the fourth was if I mistake not, a great collector of books at least.

If Louis the XIV, was not the greatest king, he was the best actor of majesty, at least, that ever filled a throne.

By greatness I do not only mean the bulk of any single object, but the largeness of a whole view.

I was engaged formerly in that business, but I never shall be again concerned in it.

We do things frequently, which we repent of, afterwards.

5.—Great attention is requisite to a proper disposal of the relative pronouns, *who*, *which*, *what*, and *whose*; where should they be placed?

As near as possible to the antecedent.

## EXAMPLES FOR PRACTICE.

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He laboured to involve his minister in ruin, who had been the author of it.

It is true what he says, but it is not applicable to the point.

Anthony and Thomas are now in England, who signed the charter.

6.—What is the second quality of a well arranged sentence ?

Unity. The very nature of a sentence implies one proposition to be expressed. It may consist of parts but these parts must be so closely bound together as to make an impression of one object only upon the mind.

7.—Repeat the first rule for preserving the unity of a sentence.

During the course of the subject, change it as little as possible.

## EXAMPLES FOR PRACTICE.

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A short time after this injury, he came to himself; and the next day, they put him on board a ship, which conveyed him first to Corinth, and thence to the island of Egina,

By eagerness of temper, and precipitancy of indulgence, men forfeit all the advantages which patience would have procured; and, by this means, the opposite evils are incurred to their full extent.

After we came to anchor, they put me on shore,

where I was welcomed by all my friends, who received me with the greatest kindness.

S.—Repeat rule second for preserving the unity of a sentence ?

Never crowd into one sentence, ideas which have so little connection, that they might well be divided into two, or more sentences.

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### EXAMPLES FOR PRACTICE.

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The notions of Lord Sunderland were always good, but he was a man of great expense.

In this uneasy state, both of public and private life, Cicero was oppressed by a new and deep affliction, the death of his beloved daughter, Tullia, which happened soon after her divorce from Dolabella, whose manners and humors were entirely disagreeable to her.

The sun approaching, melts the snow, and breaks the icy fetters of the main, where vast sea monsters pierce through floating islands, with arms which can withstand crystal rocks ; whilst others, that of themselves seem great as islands, are by their bulk alone, armed against all but man whose superiority over creatures of such stupendous size and force, should make him mindful of his privilege of reason ; and force him humbly to adore the great Composer of these wondrous frames, and the Author of his own superior wisdom.

Boast not thyself of to-morrow ; thou knowest not what a day may bring forth : and, for the same rea-

son, despair not of to-morrow; for it may bring forth good as well as evil; which is a ground for not vexing thyself with imaginary fears; for the impending black cloud, which is regarded with so much dread, may pass by harmless; or though it should discharge the storm, yet before it breaks, thou mayest be lodged in that lowly mansion which no storms ever touch.

9.—Repeat rule third for preserving the unity of a sentence.

Keep clear of unnecessary parenthesis in the middle of it.

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#### EXAMPLES FOR PRACTICE.

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Never delay till to-morrow, (for to-morrow is not yours, and though you should live to enjoy it, you must not over-load it with a burden not its own) what reason and conscience tell you ought to be performed to-day.

It would be equally vain to attempt to make some of these vegetable forms change their places (with impunity as it would be to make the experiment of removing the finny inhabitants of the Ocean from their native element in order to make them live in comfort among the feathery tenants of the grove.

10.—Recite rule fourth, for preserving the unity of a sentence.

Bring it to a full and perfect close.

## EXAMPLES FOR PRACTICE.

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Some plants are formed to spring up into luxuriance beneath the scorching rays of a tropical sun ; some are so constituted as to vegetate beneath the snow, and to withstand the severity of a polar winter ; some are made to deck the valley with their variegated beauties ; and some are formed to “blush unseen, and waste their sweetness on the desert air,” *amidst Alpine solitudes ; but there is not one of these numerous plants which has not its particular place assigned to it.*

The first could not end his learned treatise without a panegyric of modern learning in comparison of the ancient ; and the other falls so grossly into the censure of the old poetry, and preference of the new, that I could not read either of these strains without some indignation ; *which no quality among men is so apt to raise in me as self-sufficiency.*

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### Lesson XI.

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1.—What is the third quality of a correct sentence ?

Strength.

2.—What is meant by strength ?

Such a disposition of the several words and members as will exhibit the sense to the best advantage ; as will render the impression which the period is intended to make, most full and complete, and give every word and every member its due weight and force.

3.—What are necessary to this ?

Perspicuity and unity.

4.—Repeat rule first for promoting the strength of a sentence ?

Take from it all redundant words.

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### EXAMPLES FOR PRACTICE.

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It is six months ago since I paid a visit to my relations.

Suspend your censure so long, till your judgement on the subject can be wisely formed.

The reason why he acted in the manner he did, was not fully explained.

If I were to give a reason for their looking so well, it would be because they rise early.

If I mistake not, I think he is improved, both in knowledge and behaviour.

I have here supposed that the reader is acquainted with that great modern discovery, which is, at present, universally acknowledged by all the inquirers into natural philosophy.

5.—Repeat rule second for promoting the strength of a sentence.

Pay particular attention to copulatives, relatives, and particles, employed for transition and connection, and never separate a preposition from the thing which it governs.

### EXAMPLES FOR PRACTICE.

Though virtue borrows no assistance from, yet it may often be accompanied by the advantages of fortune.

I cannot be happy from, for I take great pleasure in the society of my friends.

6.—How should the relatives, who and which, be employed ?

Who, should represent persons and animals personified ; and which, brute animals and inanimate things.

### EXAMPLES FOR PRACTICE.

This is the horse whom my father imported. Those are the birds whom we call gregarious.

He has two brothers, one of which I am acquainted with.

What was that creature whom Job called Leviathan ?

Those which desire to be safe, should be careful to do what is right.

7.—When may which be applied to persons ?

When we wish to distinguish one person from two, or a particular person among a number of others.

### EXAMPLES FOR PRACTICE.

Who of them is he ?

Who of them is John ?

Who of them belongs to David ?

8.—Repeat the general rule for the use of the relative, *that*.



The relative "that," may be applied either to persons or to things, and in the following cases, should be used instead of *who* or *which*: 1. After an adjective of the superlative degree. 2. After the adjective *same*. 3. After the antecedent *who*. 4. After a joint reference to persons and things. 5. After an unlimited antecedent. 6. After an antecedent introduced by the expletive *it*. 7. And when representing infant children, as its antecedent.

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#### EXAMPLES FOR PRACTICE.

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1. He was the *first who* entered.
1. He was the *drollest fellow whom* I ever saw.
2. This is the *same man whom* we saw before.
3. *Who* is she *who* comes clothed in a robe of green?
4. The *wife and fortune whom* he gained, did not aid him.
5. *Men who* are avaricious, never have enough.
5. *All which* I have, is thine.
6. Was *it* thou, or the wind, *who* shut the door?
6. *It* was not I *who* shut it.
7. The *babe who* was in the cradle appeared to be healthy.
7. The *child whom* we have just seen.
8. The little *child which* was placed in the midst.

9. What rule can you give for the repetition of the same relative?

When several relative clauses follow one another, and have a similar dependence in respect to the antecedent, the same pronoun must be employed in each.

### EXAMPLES FOR PRACTICE.

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He is a man *that* knows what belongs to good manners, and *who* will not do a dishonorable act.

The friend *who* was here, and *that* entertained us so much, will never be able to visit us again.

The curiosities *which* he has brought home, and *that* we shall have the pleasure of seeing, are said to be very rare.

“ Oh ! thou *who* art, and *that* wast, and *which* art to come ! ”

“ And they shall spread them before the sun, and the moon, and all the host of heaven, *whom* they have loved and *which* they have served, and after *which* they have walked, and *that* they have sought, and *which* they have worshiped.”—Jer. 8, 2.

10.—Repeat rule third for promoting the strength of a sentence ?

Dispose of the principal word, or words, that they may make a strong impression upon the mind.

11.—What ought first to be studied ?

Perspicuity.

12.—Where should the most important words be placed ?

At the beginning of the sentence ; although, sometimes, when we wish to give weight to it, it is of advantage to suspend the meaning a little, and then to bring it out fully at the close.

### EXAMPLES FOR PRACTICE.

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I have considered the subject with a good deal of at-

tention, upon which I was desired to communicate my thoughts.

Whether a choice altogether unexceptionable has, in any country, been made, seems doubtful.

Virgil, who has cast the whole system of Platonic philosophy, so far as it relates to the soul of man, into beautiful allegories, in the sixth book of his *Eneid*, gives us the punishment, &c.

13.—Repeat rule fourth for promoting the strength of a sentence.

A weaker assertion should never follow a stronger one; and when the sentence consists of two members, the shorter and simpler should be placed first.

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### EXAMPLES FOR PRACTICE.

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Charity breaths long suffering to enemies, courtesy to strangers, and habitual kindness towards friends.

Gentleness ought to diffuse itself over our whole behaviour, to form our address, and regulate our speech.

The propensity to look forward into life is too often greatly abused, and immoderately indulged,

The regular tenor, of a virtuous and pious life, will prove the best preparation for immortality, for old age, and death.

These rules are intended to teach young persons to write with propriety, elegance, and perspicuity.

Sinful pleasures blast the opening prospects of human felicity, and degrade human honor.

14.—Repeat rule fifth for promoting the strength of a sentence.

Avoid concluding it with an adverb, a preposition, or any inconsiderable word, unless it be emphatic.

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### EXAMPLES FOR PRACTICE.

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Generosity is a showy virtue, which many persons are very fond of.

These arguments were without hesitation, and with great eagerness laid hold of.

It is proper to be long in deliberating ; but we should *speedily* execute.

Form your measures with prudence ; but all anxiety about the issue divest yourselves of.

We are struck, we know not how, with the symmetry of any thing we see ; and immediately acknowledge the beauty of an object, without inquiring into the particular causes and occasions of it.

With Cicero's writings, these persons are more conversant, than with those of Demosthenes, who, by many degrees, excelled the other ; at least, as an orator.

15.—Repeat rule sixth for promoting the strength of a sentence.

In the members of a sentence, where two things are compared, or contrasted with one another, where either a resemblance or an opposition is intended to be expressed, some resemblance, in the language and construction should be preserved. For when the things correspond

to each other, we naturally expect to find a similar correspondence in the words.

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### EXAMPLES FOR PRACTICE.

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Homer was the greatest genius ; and Virgil was the better artist : in the one, we must admire the man ; and, we must admire the other in the work. Homer hurries us with a commanding impetuosity ; and Virgil with an attractive majesty. Homer scatters with a generous profusion ; and Virgil with a graceful magnificence &c.

The account is generally balanced ; for what we are losers on the one hand, we gain on the other.

If men of eminence are exposed to censure on the one hand, they are as much liable to flattery on the other. If they receive reproaches which are not due to them, they likewise receive praises which they do not deserve.

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### Lesson XII.

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#### The Harmony of a Sentence.

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- 1.—What is the fourth property of a perfect Sentence ?  
Harmony.
- 2.—In the harmony of periods, how many things are to be considered ?  
Two ; first, agreeable sound, or modulation in general, without any particular expression. Next the sound so ordered, as to become expressive of the sense.

3.—Upon what does the beauty of a musical sentence depend ?

Upon the choice and arrangement of words.

4.—What words are most pleasing to the ear ?

Those which are composed of smooth and liquid sounds, in which there is a proper intermixture of vowels and consonants, without too many harsh consonants, or too many open vowels in succession.

5.—What words should generally end a sentence ?

Long and sonorous words.

6.—What words are the most musical ?

Those which are not wholly composed of long or short syllables, but of an intermixture of both : as, *delight*, *amuse*, *velocity*, *celerity*, *beautiful*, *impetuosity*, *admirable*, *charming*.

7.—Give an instance of a musical sentence from Milton ?

“ We shall conduct you to a hill side, laborious indeed at the first ascent ; but else so smooth, so green, so full of goodly prospects and melodious sounds on every side, that the harp of Orpheus was not more charming.”

8.—What can you say of this sentence ?

Every thing in it conspires to render it harmonious. The words are well chosen ; *laborious*, *smooth*, *green*, *goodly*, *melodious*, *charming* ; and so happily arranged, that no alteration can be made without injuring the melody.

9.—Upon what two things does the music of a sentence principally depend ?

Upon the proper distribution of the several members of it, and the close or cadence of the whole.

10.—What kind of sentence, is always grateful to the ear ?

That which is easy to the organs of speech.

11.—Repeat the general Rule.

As the period advances, the termination of each member forms a pause in the pronunciation ; and these pauses should be so distributed, as to bear a certain musical proportion to each other.

12.—Illustrate this by example.

“ This discourse concerning the easiness of God’s commands, does all along suppose and acknowledge the difficulties of the first entrance upon a religious course ; except only in those persons who have had the happiness to be trained up to religion by the easy and insensible degrees of a pious and virtuous education.”

14.—Is this sentence harmonious ?

It is not.

15.—To what is this owing ?

Chiefly to this, that there is but one pause in it, by which it is divided into two members ; each of which is so long, as to require a considerable stretch of breath in pronouncing it.

16.—Illustrate it by a correct sentence.

“ But God be thanked, man’s pride is greater than his ignorance ; and, what he wants in knowledge, he supplies by sufficiency. When he has looked about him

as far as he can, he concludes there is no more to be seen, when he is at the end of his line, he is at the bottom of the ocean ; when he has shot his best, he is sure none ever did, or ever can shoot better, or beyond it. His own reason he holds to be the certain measure of truth ; and his own knowledge, of what is possible in nature.

17.—What can be said of this sentence ?

Every thing in it, is at once easy to the breath, and grateful to the ear.

18.—Is it improper, however, to have too many rests or stops in a sentence ?

It is, particularly when they are placed at intervals apparently measured and regular.

19.—In the harmony of a sentence, what is the next thing to be considered ?

The close or cadance of the whole, for as this is the part most sensible to the ear, it demands the greatest care.

20.—What important rule can here be given ;

When we aim at dignity or elevation, the sound should increase to the last ; the longest members of the period, and the fullest and most sonorous words, should be reserved for the conclusion.

21.—Give an example ?

It fills the mind with the largest variety of ideas ; converses with its objects at the greatest distance ; and continues the longest in action, without being tired or satiated with its proper enjoyments.

22.—Are little words at the close of a sentence, as



injurious to melody, as they are inconsistent with strength of expression ?

They are.

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### EXAMPLES FOR PRACTICE.

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“It is a mystery which we firmly believe the truth of, and humbly adore the depth of.

To use the divine name customarily, and without serious consideration, is highly irreverent.

From the favourableness with which he was at first received, great hopes of success were entertained.

They conducted themselves wilily, and ensnared us before we had time to escape.

It belongs not to our humble and confined station, to censure, but to adore, submit, and trust.

Life cannot but prove vain to such persons as affect a disrelish of every pleasure, which is not both new and exquisite, measuring their enjoyments by fashion's standard, and not by what they feel themselves ; and thinking that if others do not admire their state, they are miserable.

By experiencing distress, an arrogant insensibility of temper is most effectually corrected, from the resemblance of our own sufferings naturally prompting us to feel for others in their sufferings ; and if Providence has favoured us, so as not to make us subject in our own lot to much of this kind of discipline, we should extract improvement from the lot of others that is harder ; and

step aside sometimes from the flowery and smooth paths which it is permitted us to walk in, in order to view the toilsome march of our fellow creatures through the stormy desert.

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### Lesson XIII.

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#### Nature of Figurative Language.

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1.—What are figures ?

They are that language which is prompted either by the imagination or passion.

2.—How are they divided ?

Into two great classes, viz: figures of words, and figures of thought.

3.—What are figures of words generally called ?

They are called *tropes*, and consist in a word's being used to signify something different from its original meaning. Thus, for instance, "light ariseth to the upright in darkness." Here the trope consists in "light and darkness" not being taken literally, but substituted for comfort in adversity ; to which condition of life they are supposed to bear some resemblance.

4.—In what do figures of thought consist ?

They consist in the sentiment only, the words being used in their literal sense ; as in exclamations, interrogations, apostrophes, and comparisons, where, though the words be varied, or translated from one language into another, the same figure is still preserved.

5.—What is metonymy?

They are tropes, founded on the several relations of cause and effect, container, and contained, sign, and thing signified.

6.—What is a metalepsis?

It is a trope founded on the relation between the antecedent and its consequent.

7.—What is a synecdoche?

When the whole is put for a part, or a part for the whole; a genus for a species, or a species for a genus; the singular number for the plural, or the plural for the singular; in general, when any thing less, or any thing more, is put for the precise object meant; the figure is then termed a synecdoche.

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## Lesson XIV.

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### On Metaphors.

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1.—Upon what is a metaphor founded?

It is founded entirely on the resemblance which one object bears to another.

2.—Repeat the first rule to be observed in the conduct of a metaphor?

The metaphor should be suited to the nature of the subject of which we treat: It should neither be too *numerous*, nor too *gay*, nor too *elevated*, for it; we should not attempt to force the subject by means of them into a

degree of elevation which is not congruous to it ; nor, on the other hand, allow it to sink below its proper dignity.

3.—Is it important to pay attention to the choice of objects from whence metaphors are to be drawn ?

It is.

4.—From what may we collect metaphors without restraint ?

From nature.

5.—Of what must we be careful ?

We must be careful not to allude to any thing which would raise in the mind low, mean, or disagreeable ideas.

6.—Upon what should a metaphor be founded ?

On a resemblance, which is clear and striking, not far fetched, nor difficult to be discovered.

7.—What kind of metaphors are always displeasing to the ear ?

Harsh, and forced metaphors, because they perplex the reader, and instead of illustrating the thought, render it intricate and confused.

8.—What is carefully to be avoided ?

Metaphors borrowed from any of the sciences, especially from particular professions.

9.—Why should such metaphors be avoided ?

Because they are faulty by their obscurity.

10.—In the next place what must we not do ?

We must never jumble metaphorical and plain language together : never construct a period that part of it

must be understood metaphorically, and part literally ; for this always produces confusion.

11.—Illustrate this by example ?

“Trothal went forth with the stream of his people, but they met a rock ; for Fingal stood unmoved ; broken, they rolled back from his side. Nor did they roll in safety ; the spear of the King pursued their flight.

12.—What is wrong in this sentence.

The literal meaning is injudiciously mixed with the metaphorical : they are at the same moment presented to us as waves that *roll*, and as *men* that may be *pursued* and *wounded by a spear*.

13.—Of what must we be careful ?

We must be careful not to make two different metaphors meet on the same object. This is one of the grossest abuses of this figure.

14.—What can you say further respecting metaphors ?

They should not be crowded together.

15.—What is the last rule respecting metaphors ?

That they should not be too far pursued.

16.—What is an allegory ?

It is a continued metaphor.

17.—What rules may be applied to allegories ?

The same that were given for metaphors.

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### EXAMPLES FOR PRACTICE.

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18.—Change the following figurative expressions into plain language ?

The sunset of life.

The meridian of our days.

The magic hues of the clouds are pencilled by the sun.

The winds plough the lonely lake.

The splendor of genius illumines every object upon which it shines.

*Models.*

Our misfortunes soon end, and we are favored with prosperity.

*The same idea in figurative language.*

The clouds of adversity soon pass away, and are succeeded by the sunshine of prosperity.

*Plain Language.*

The waters falling from the rocks, made a pleasing noise, which I distinctly heard.

*Figurative Language.*

I heard the voice of the waters, as they merrily danced from rock to rock.

*Plain.*

The water of the lake was without motion.

*Figurative.*

The waves were asleep on the bosom of the lake.

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## Lesson XV:

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### Hyperbole:

1.—In what does a hyperbole consist?

In magnifying an object beyond its natural bounds.

2.—Give an example of hyperbole in common conversation?

“As swift as the wind,” “as white as the snow,” and our usual form of compliments are in general extravagant hyperboles.

3.—How are hyperboles divided ?

Into two kinds, such as are employed in description, and such as are suggested by passion.

4.—Which are the best ?

Those which are the result of passion.

5.—Give an example from Milton ?

“Me miserable ! Which way shall I fly  
Infinite wrath, and infinite despair ?  
Which way I fly is hell ; myself am hell,  
And in the lowest depth, a lower deep,  
Still threatening to devour me, opens wide,  
To which the hell I suffer seems a heaven.”

6.—When can we bear strong hyperboles ?

When in the midst of excitement. When an earthquake or a storm is described, or when our imagination is carried into the midst of a battle.

7.—What is an extravagant hyperbole called ?

A bombast.

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### EXAMPLES FOR PRACTICE.

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8.—Represent the following expressions in a \* hyperbole ?

The immense number of stars.

The brightness of a lighted room.

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\* All the exercises for practice in this book should be corrected in writing.

The splendors of a dress, ornamented with jewels.

The affliction caused by the death of a distinguished person.

The number of persons in a crowd †

† It will be understood that the above expressions are not given for correction, but simply as a subject for composition. One written sentence on each expression is sufficient for the present purpose.

## Lesson XVI.

### Personification and Apostrophe.

1.—What is personification.

It is a figure of speech, by which life and actions are attributed to inanimate objects.

2.—Give an example of this figure in ordinary conversation ?

When we say the earth *thirsts* for rain, or the fields *smile* with plenty ; when ambition is said to be *restless*, or a disease to be *deceitful* ; such expressions show the facility with which the mind can accommodate the properties of living creatures to things inanimate or abstract conceptions.

3.—In order to determine the propriety of this figure, how many degrees are to be considered ?

Three.

4.—What is the first ?

When some of the properties of living creatures are ascribed to inanimate objects.

5.—What is the second ?



When those inanimate objects are described as acting like such as have life.

6.—What is the third ?

When they are exhibited either as speaking to us or as listening to what we say.

7.—What is said of the first degree of this figure.

It raises the style so little that the humblest discourse admits of it.

8.—Give an example.

A *raging* storm, a *deceitful* disease, a *cruel* disaster, are familiar expressions.

9.—Recite an instance of the second degree of this figure from Milton's *Paradise Lost*.

“ Oh unexpected stroke, worse than of death !  
Must I thus leave the Paradise ? Thus leave  
Thee native soil ; these happy walks and shades,  
Fit haunt of Gods ; where I had hope to spend  
Quiet, though sad, the respite of that day,  
Which must be mortal to us both ? O flowers  
That never will in other climates grow,  
My early visitation, and my last  
At even, which I bred up with tender hand  
From your first opening buds, and gave you names,  
Who now shall rear you to the sun, or rank  
Your tribes, and water from the ambrosial fount ? ”

This is the real language of nature and of female passion.

9.—In the management of this sort of personification, how many rules are to be observed ?

Two.

10.—What is the first ?

Never attempt it unless prompted by strong passion,

and never continue it when the passion begins to subside.

11.—What is the second ?

Never personify an object which has not some dignity in itself, and which is incapable of making a proper figure in the elevation to which you raise it.

12.—What is Apostrophe ?

It is an address to a person who is either absent or dead, as if he were present and listening to us.

13.—Personify the following subjects :

A brook,	A waterfall,	A tempest,
Time,	Fortune,	Adversity,
The Earth,	The Ocean,	The Sun,
Science,	Industry,	Idleness,
Intemperance,	Fire,	An Earthquake
The Waves,	Rain,	Winter,
Summer,	Mirth,	Folly,
Pleasure,	Pain,	_____

*Example.*

“The little brook murmured forth its testimony,” &c.

The ocean yawned and the winds rudely blew, &c.

*Plain Expression.*

He drew his sword from its scabbard.

*Personified.*

At his command his sword *leaped* from the scabbard.

*Plain Expressions.*

He is asleep.

He is in love.

*Personified.*

Sleep *sits* on his eyes.

Love threw a chain around him.

14.—Personify the following subjects or expressions.

The scenes of early life,	Indolence,
Intemperance,	Poverty,
War,	The Sun,
Peace,	Night,
Religion,	The Grave,
Adversity,	Death,
Industry,	The Clock,
Liberty,	The Earth,

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 EXAMPLES FOR PRACTICE.
 

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Dear fatal name, rest ever unrevealed,  
 Nor pass these lips, in holy silence sealed,  
 Hide it, my \*— within that close disguise,  
 Where mixed with Gods, his loved idea lies;  
 O, write it not, my —;—his name appears  
 Already written—blot it out my —.

The ——— storm grew louder still.

The disaster was ——— and *threatened* the destruction of all.

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\* The pupil will supply the personifying word.

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 Lesson XVII.
 

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 Comparison.
 

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1.—What is Comparison?

It is that which expresses the resemblance between

two objects, as when we say, "the actions of princes are like those great rivers, the course of which every one beholds; but their springs have been seen by few."

2.—What does this sentence show?

It shows that a happy comparison is a sort of sparkling ornament, which adds lustre and beauty to discourse.

3.—How are comparisons distinguished?

As explaining and embellishing.

4.—From what should comparisons be drawn?

First, they must not be drawn from things which have too near and obvious a resemblance of the object with which they are compared.

Secondly.—As comparisons ought not to be founded on likenesses too obvious, much less ought they to be founded on those which are too faint and distant.

Thirdly.—The object from which a comparison is drawn, ought never to be an unknown object, nor one of which few people can have a clear idea.

Fourthly.—In compositions of a serious or elevated kind, similes should never be drawn from low or mean objects.

5.—What is *antithesis*?

It is that which is founded on the contrast or opposition of any two objects.

6.—What are *interrogations* and *exclamations*?

They are passionate figures.

7.—What is the literal use of interrogations?

Their literal use is to ask questions; but when men are prompted by passion whatever they would affirm,

or deny with great earnestness, they naturally put in the form of a question, expressing thereby the confidence of the truth of their own opinion ; and appealing to their hearers for the impossibility of the contrary.

8.—Give an example from the Holy Scriptures.

“ God is not a man, that he should lie ; nor the son of man, that he should repent. Hath he said it ? And shall he not do it ? Hath he spoken it ? And shall he not make it good ? ”

9.—When may interrogations be employed ?

In the prosecution of close and earnest reasonings ; but exclamations belong only to stronger emotions of the mind.

10.—There is another figure of speech, fit only for animated composition, what is it called ?

Vision.

11.—What is vision ?

It is that figure which describes some past act or circumstance, as if passing before our eyes in the present time.

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### EXAMPLES FOR PRACTICE.

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Virtue is like                      The more it is rubbed the brighter it shines.

A man of honest intentions is like                      where we can always see the bottom.

A man of virtuous principles is like                      the winds blow, and the waves beat upon it, but it                      so amidst the trials and troubles of life, though temptations assail, and misfortunes threaten to overwhelm him, he stands unmoved, and defies the impudence of their assaults.

Intemperance is like which  
 Benevolence is like of heaven which, falling  
 silently and unobserved, seeks not to attract attention,  
 but to do good. It therefore runs not off in noisy  
 streams, or in a swollen current, but penetrating through  
 the of its object

Religion like presents a bright side to every ob-  
 ject, which is not wholly buried in earth.

He who has no opinion of his own is like which.

The man of decision is as the which

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### Lesson XVIII.

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#### General Characters of Style.

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1.—Should different subjects be treated in the same style?

They should not. A treatise on philosophy should be written in a different style from an oration, and different parts of the same composition require a variation in the style.

2.—From what does the most obvious distinction in style arise?

From the author's expanding his thoughts more or less.

3.—How many characters of style are there?

Nine: viz., Diffuse, Concise, Feeble, Nervous, Dry, Plain, Neat, Elegant, and Flowery.

4.—How does a Diffuse writer express himself?

He expresses his ideas fully. He places them in a variety of lights, and gives the reader every possible assistance for understanding them completely. He is

not very anxious to express them at first in their full strength, because he intends to repeat the impressions and, what he wants in strength he endeavours to supply by copiousness. His periods naturally flow into some length, and having room for ornament of every kind he gives it free admittance.

5.—How does a concise writer express himself ?

A concise writer expresses his ideas in the fewest words, he employs none but the most expressive ; he lops off all those which are not a material addition to the sense. Whatever ornament he admits is adopted for the sake of force rather than of grace. The same thought is never repeated. The utmost precision is studied in his sentences ; and they are generally designed to suggest more to the readers imagination than they express.

6.—What can be said of these ?

Each has its peculiar advantages ; and each becomes faulty, when carried to the extreme.

7.—In determining which to adopt, by what must we be guided ?

We must be guided by the nature of the composition ; discourses that are to be spoken, require a more diffuse style than books which are to be read.

8.—How does a feeble writer express himself ?

His style indicates that he has an indistinct view of his subject : unmeaning words and loose epithets will escape him ; his expressions will be vague and general ;

his arrangements indistinct; and our conception of his meaning will be faint and confused.

9.—How does a nervous writer differ from a feeble one?

He always gives us a strong idea of his meaning, his mind being full of his subject, his words are always expressive; every word, every phrase, and every figure, renders the picture which he would set before us, more striking and complete.

10.—What is a dry style?

It is that which excludes every kind of ornament, content with being understood, it aims not to please either the fancy or the ear.

11.—What is a plain style?

It rises one degree above a dry one. A writer of this character employs very little ornament, and rests almost entirely upon his sense; beside perspicuity, he observes purity, propriety, and precision, in his language; which form no inconsiderable degree of beauty.

12.—What is a neat style.

It is the next in order and advances into the region of ornament; but not of the most sparkling kind. A writer of this character pays considerable attention to the choice of his words, and to their graceful collocation. His sentences are of a moderate length; inclining rather to brevity, than to a swelling structure, and closing with propriety.

13.—What is an elegant style?

It implies a higher degree of ornament than a neat one;



possessing all the virtues without any of its excesses or defects. Complete elegance implies great perspicuity, and propriety ; purity in the choice of words ; and care and skill in their arrangement.

14.—What is a flowery or florid style ?

It implies excess of ornament, and in a young composer it is not only pardonable, but often a promising symptom.

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### Lesson XIX.

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#### Directions for forming a Proper Style.

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1.—What is the foundation of all good style ?

Good sense and a lively imagination.

2.—What is the chief direction for the formation of a good style ?

Study clear ideas of the subject concerning which you are to write or speak.

3.—When are we to expect expressions to begin to flow ?

When we become warm and interested in the subject ?

4.—In order to form a good style what must we do in the second place ?

We must practice in composition.

5.—Of what must we be careful ?

Of writing in such haste as to acquire a bad style.—  
In the beginning, therefore, we ought to write slowly and with much care.

6.—Of what, also, must we be careful ?

We must be careful of running to the other extreme. We must not have such anxiety for words, as to retard the course of thought and cool the heat of imagination, by pausing too long on every word we employ. A more severe examination must be left for the work of correction.

7.—What must we observe in the next place ?

That we ought to render ourselves well acquainted with the style of the best authors. This is requisite, both in order to form a just taste in style, and to supply us with a full stock of words on every subject.

8.—What is a very useful exercise ?

To translate some good author into our own words.

9.—In doing this, what must we guard ourselves against ?

Against a servile imitation of any author whatever.— This hampers genius ; it is likely to produce a stiff manner ; and those who are given to close imitation generally imitate an authors faults as well as his beauties. No man will ever become a good writer or speaker, who has not some confidence in his own genius. We should be careful of transcribing passages from any author, or of adopting his peculiar phrases.

10.—What is a capital rule in forming a good style ?

Be attentive to your expressions and solicitous about your matter.

## Lesson XX.

### Eloquence of Popular Assemblies.

1.—What is the foundation of every species of eloquence.

Good sense and solid thought.

2.—What should be the first study of him who means to address a popular assembly?

To be complete master of his subject.

3.—Upon what is he to rest?

Upon his matter and his argument.

4.—To become a persuasive speaker in a popular assembly, what rule should be observed?

That a man should always be persuaded himself of whatever he recommends to others.

5.—Is it essential to premeditate on what he intends to speak?

It is.

6.—Should he however pay the same attention to words that he does to matter?

He should not. With respect to matter he cannot be too accurate in his preparation; but with respect to words and expressions, it is very possible for him so far to overdo as to render his speech stiff and inelegant.

7.—What may be of great service to a public speaker?

Short notes of the substance and arrangement of his speech, or discourse.

8.—What gives scope for the most animated manner of public speaking?

Popular assemblies, because in them passion is easily excited, and the movements are communicated by mutual sympathy between the orator and the audience.

9.—By what rule must the speaker regulate himself?

The warmth which he expresses, should always be suited to the subject; since it would be ridiculous to introduce great vehemence into a subject of small importance, or which, by its nature, requires to be treated with calmness. He should also be careful of counterfeiting warmth when he possesses no such feeling.

10.—In all public speaking, what ought the speaker continually to regard?

Whatever the public ear will receive without disgust. Without attention to this, imitation of ancient authors might betray a speaker into a boldness of manner, with which the coolness of modern taste, would be displeased. It is also necessary to pay attention to the decorums of time, place, and character.

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### Lesson XXI.

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#### Eloquence of the Bar.

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1.—How does the eloquence of the bar differ from popular eloquence?

In popular assemblies the orator aims principally to persuade; he therefore applies himself to the passions,

to the heart, as well as to the understanding. But at the bar conviction is the principal object. There the speaker's duty is not to persuade the judges to what is good or useful, but to exhibit what is just and true; and consequently his eloquence is chiefly addressed to the understanding.

2.—Within what is the field of public speaking confined at the bar?

Within law and statute.

3.—What is the consequence of this?

The eloquence of the bar is more limited, more sober, than that of popular assemblies; and consequently, the judicial orations of the ancients, must not be considered as exact models of that kind of speaking, which is adapted to the present state of the bar.

4.—Why cannot they be regarded as models of imitation?

Because with them strict law was much less an object of attention, than it is with us. The municipal statutes were few, simple, and general; and the decision of causes was left in a great measure, to the equity and common sense of the judges.

5.—In what must the foundation of a lawyers reputation and success be laid?

In the profound knowledge of his profession, for should his abilities be ever so eminent, and still his knowledge of the law be superficial, very few will choose to engage him in their defence.

6.—What beside previous study and an ample stock

of acquired knowledge, is inseparable from the success of every pleader ?

A diligent attention to every cause with which he is intrusted ; to all the facts and circumstances with which it is connected. Thus he will be in a great measure prepared for the arguments of his opponent ; and, being previously acquainted with the weak parts of his own cause, he will be able to fortify them in the best manner against the attack of his adversary.

7.—What is chiefly to be studied in the eloquence of the bar ?

Purity and neatness of expression. A style perspicuous and proper, not needlessly overcharged with the pedantry of law terms, nor affectedly avoiding these, when suitable and requisite.

8.—What is a capital property in speaking at the bar ?

Distinctness. It should be shown in stating the question. First, what is admitted—secondly, what is denied ; and where the line of division begins between us and the adverse party.

9.—What is infinitely essential in pleading at the bar ?

A clear method.

10.—How should the narration of facts be introduced ?

In as concise a manner as possible.

11.—Why should the pleader be concise in narrating facts ?

Because they are to be distinctly remembered, and

the unnecessary minuteness in relating them, would overtax the memory.

12.—What will be the consequence if he omit all superfluous circumstances?

He will add strength to the material facts; he will give a clearer view of what he relates, and he will make the impression of it more lasting.

13.—What should be recommended to every pleader?

Candor in stating the arguments of his adversary. If he disguise them, or place them in a false light, the artifice will soon be discovered; and the judge and the hearers will conclude, that he either wants discernment to perceive, or fairness to admit, the strength of his opponents reasoning.

14.—What will be the result, if he state with accuracy and candor, the arguments employed against him?

A strong prejudice will be created in his favor. He will appear to have entire confidence in his cause. The judge will therefore be inclined to receive more readily the impressions made upon him by a speaker who appears both fair and penetrating.

15.—Is wit ever serviceable at the bar?

It is sometimes; particularly in a lively reply, by which ridicule is thrown on what an adversary has advanced.

16.—Is it proper for an advocate to plead the cause of his client with warmth?

It is. He must be cautious, however, of prostituting

his earnestness and sensibility by an equal degree of ardor on every subject.

17.—What causes should he be particular in declining?

Those which are odious, and manifestly unjust; and when he supports a doubtful cause, he should lay the chief stress upon those arguments which appear to him to be most forcible; reserving his zeal and indignation for cases where injustice and iniquity are flagrant.

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### Lesson XXII.

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#### Eloquence of the Pulpit.

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1.—What advantage has the pulpit orator peculiar to himself?

The dignity and importance of his subjects must be allowed to be superior to any other. They admit the highest embellishment in description, and the greatest warmth and vehemence of expression. In treating his subject, the preacher has also peculiar advantages.—He speaks not to one or a few judges, but to a large assembly. He is not afraid of interruption. He chooses his subjects at leisure; and has all the assistance of the most accurate premeditation.

2.—What are the disadvantages which attend the eloquence of the pulpit?

The preacher, it is true has no contention with an adversary; but debate awakens genius, and excites attention. His subjects though noble are trite and com-



mon. They are become so familiar to the public ear, that it requires no ordinary genius in the preacher to fix attention.

3.—To excel in preaching what is necessary ?

For the preacher to have a fixed and habitual view of its object. This is to persuade men to become good. Every sermon ought, therefore, to be a persuasive oration.

4.—What are the principal characteristics of pulpit eloquence ?

Gravity and warmth.

5.—What does a sermon require ?

A strict attention to unity.

6.—What is meant by this ?

That there should be some main point, to which the attention of the hearer should be directed. One object must predominate through the whole of it.

7.—Does the unity of a sermon necessarily exclude all divisions and subdivisions of it ?

It does not. Unity admits some variety ; it requires only that union and connection be so far preserved, as to make the whole concur in some one impression on the mind.

8.—Give an example ?

Thus, for instance, a preacher may employ several arguments to enforce the love of God ; he may also enquire into the causes of the decay of this virtue : still one great object is presented to the mind : but if because his text says, "He that loveth God must love his

brother also," he should therefore mix in the same discourse, arguments for the love of God, and for the love of our neighbour, he would grossly offend against unity, and leave a very confused impression upon the minds of his hearers.

9.—Of what should a preacher be especially cautious?

Of exhausting his subject. There are always some things which he may suppose to be known, and some which require only brief attention.

10.—What should be the grand object of every preacher?

To render his instructions interesting to his hearers. He should bring home to their hearts the truths which he inculcates; and make each suppose himself particularly addressed.

11.—In what strain ought a pulpit discourse to be carried?

In the strain of direct address to the audience; not in the strain of one writing an essay, but of one speaking to a multitude, and studying to connect what is called application, or what immediately refers to practice, with the doctrinal parts of the sermon.

12.—In order to keep up attention what is highly advantageous?

To keep in view the different ages, characters, and conditions of men and to accommodate directions and exhortations to each of these different classes.

13.—What produces a wonderful effect in preaching?

To discover a man to himself in a light in which he never saw his character before.

13.—What study is very necessary for the preacher?

The study of the human heart.

14.—What subjects always command attention?

Whatever relates to a man's character, or is applicable to his circumstances.

15.—In order to this, what subjects demand special attention?

Those which relate to some peculiar character, or remarkable piece of history, in the sacred writings; for by pursuing which, we may trace and lay open some of the most secret windings of the human heart.

16.—What advantages do such topics afford?

They present an extensive field which hitherto has been little explored, and which possesses all the advantages of being curious, new, and highly useful.

17.—What is the foundation of good preaching?

Truth and good sense. No example should be servilely imitated. From various examples the preacher may collect materials for improvement; but servility of imitation extinguishes all genius, or rather proves the entire want of it.

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### Lesson XXIII.

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#### Conduct or plan of a Discourse.

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1.—How many parts are there in a regular oration?

Six; viz: the exordium or introduction; the state-

ment ; and the division of the subject ; the narration or explication ; the reasoning or arguments ; the pathetic parts ; and the conclusion.

2.—Repeat rule first for the proper composition of the exordium or introduction ?

It should be easy and natural, and always suggested by the subject.

3.—When should an introduction be planned ?

It should not be planned, until after the speaker has meditated in his own mind the substance of his discourse. Then, and not until then, he should begin to think of some natural introduction.

4.—What is the second rule for the introduction ?

Study to express yourself correctly.

5.—Why should the speaker study correctness of expression in the introduction ?

On account of the situation of his hearers. They are then more disposed to criticise than at any other period ; they are, yet, unoccupied with the subject of the arguments ; their attention is wholly directed to the speakers style and manner. Something must be done, therefore, to prepossess them in his favor.

6.—What is the third rule for the introduction ?

Let it always carry modesty along with it, for all appearances of modesty are favourable and prepossessing. If the orator set out with an air of arrogance and ostension, the self love and pride of the hearers will be presently awakened, and they will listen to him with a very suspicious ear throughout the rest of his discourse.

7.—How should his modesty be discovered?

Not only in his expressions but in his whole manner; in his looks, in his gestures, and even in the tone of his voice.

8.—What is the fourth rule to guide the speaker in his introduction?

Let it be carried on in a calm manner.

9.—Are there any exceptions to this rule?

There are; when the subject is such that the very mention of it naturally awakens some passionate emotion, or when the unexpected presence of some persons or object, in a popular assembly, inflames the speaker, and makes him break fourth with unusual warmth: either of these will justify what is called the *exordium ab abrupto*.

10.—Repeat rule fifth for the introduction?

In the introductory remarks, never seem to anticipate any material part of the subject; for when topics, or arguments, which are afterwards to be enlarged upon, are hinted at, and, in part brought forth, they lose the grace of novelty upon their second appearance.

11.—Repeat the sixth and last rule for the introduction?

The introduction ought to be in proportion, both in length and in kind to the discourse which is to follow it.

### Lesson XXIV.

#### The Proposition or Enunciation and the Division.

1.—How should the proposition be stated?

It should be stated clearly and distinctly, and expressed without affectation, in the most concise and simple manner.

2.—What generally succeeds this?

The division or the laying down the method of the discourse.

3.—Repeat rule first for the laying down the method of a discourse?

The parts in which the subject is divided must be really distinct from each other.

4.—Repeat the second rule?

We must be careful always to follow the order of nature; beginning with the most simple points, with such as are most easily understood, and necessary to be first discussed.

5.—Repeat rule third?

The members of a division ought to exhaust the subject; otherwise the division is incomplete; the subject is exhibited by pieces only, without displaying the whole.

6.—Repeat the fourth rule?

Let conciseness and precision be peculiarly studied.

7.—When does a division appear to the best advantage?

When the several heads are expressed in the clearest manner and with as few words as possible. This never

fails to strike the hearers agreeably; and it also contribute to make the division more easily remembered.

S.—Repeat rule fifth for the management of a division ?

We must cautiously avoid the unnecessary multiplication of heads. To divide a subject into many minute parts, by endless divisions and subdivisions, produces a bad effect in speaking. It renders an oration hard and dry, and unnecessarily fatigues the memory.

9.—How many divisions, may a sermon admit ?

Never more than four grand divisions, although each one may have a number of subdivisions.

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### EXAMPLES FOR PRACTICE.

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God so loved the world that he gave his only begotten son, that whosoever believeth in him should not perish but have everlasting life. John 2, 16.

*Division.*

I.—The blessings pronounced upon the believer “*should not perish but have*” &c.

II.—The nature of faith *Whosoever believeth.*

III.—The design of God’s love “*that whosoever*” &c.

IV.—The evidence of God’s love *He gave.*

V.—The object of God’s love.

VI.—The character of God.

10.—By what rules should the above divisions be corrected.

By rule first on unity, rule first and rule second on the division of a subject ?

11.—Correct the division according to rule.

Let the subject be divided in a natural manner, keeping constantly in mind the unity of the discourse ; thus :

In directing your attention to these words, I purpose to notice,

I—The object of Gods love, “ *The world.*”

II—The evidence of God’s love, “ *He gave His son.*”

III—The design of God’s love, “ *that whosoever BELIEVETH,*” &c.

12.—What can be said of this division ?

It is natural, graceful, and elegant.

## Lesson XXV.

### Narration.

1.—What is the next constituent part of a discourse ?

Narration or explication. These two are generally joined together, because they fall nearly under the same rules, and because they answer the same purpose ; serving to illustrate the cause, or the subject, of which one treats, before proceeding to argue on one side or the other, or attempting to interest the passions of the hearers.

2.—What are the qualities which critics require in narration ?

To be clear and distinct, to be probable, and concise.



3.—Should an act, or a circumstance be left in obscurity, by either a pleader, or a preacher, what will be the result ?

It may destroy the effect of all the argument and reasoning which he employs.

4.—Should his narrative be improbable, what will be the result ?

It will be disregarded.

5.—Should it be tedious and diffuse, what will be the result ?

It will fatigue the hearers and be forgotten.

6.—To render narration distinct, what is essential ?

Particular attention in ascertaining clearly the names, dates, places, and every other important circumstance of the facts recounted.

7.—In order to be probable in narration, what is necessary ?

To exhibit the character of the persons of whom we speak, and to show that their actions proceeded from such motives as are natural and likely to gain belief.

8.—To be as concise as possible, what must be rejected ?

All superfluous circumstances.

9.—In the pulpit what occupies the place of narration at the bar ?

Explication of the subject to be discoursed.

10.—In what style should it be delivered ?

In a style correct and elegant, rather than highly adorned.

11.—In order to give a clear view of the subject, what is essential ?

That the preacher be a man of profound knowledge, and that he meditate profoundly on his subject ; so as to place it in a clear and striking point of view.

12.—In order for the preacher to succeed, what must he further do ?

He must consider what light his subject may derive from other passages of Scripture, whether it be a subject nearly allied to some other, from which it ought to be distinguished ; whether it can be advantageously illustrated by comparing or opposing it to some other thing ; by searching into causes and tracing effects, by pointing out examples, or appealing to the heart of the hearers, that thus a precise and circumstantial view may be offered of the doctrine inculcated.

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### Lesson XXVI.

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#### The Argumentative part of a Discourse.

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1.—What is the great object of every speaker ?

To convince the hearer.

2.—What constitutes the foundation of all manly and persuasive eloquence ?

Reason and argument.

3.—With regard to argument how many things require attention ?

Three things : first, invention of them, secondly,

proper disposition and arrangement of them, and thirdly, expressing them in the most forcible manner.

4.—Which of the three is the most important and the basis of the rest ?

The first, viz, invention.

5.—What can art do in this matter ?

It can aid a speaker in arranging and expressing those arguments which his knowledge of the subject has discovered.

6.—What are all arguments intended to prove ?

They are intended to prove one or the other of the following propositions. That something is true, that it is right or fit, or that it is profitable and good.

7.—What are the three great subjects of discussion among men ?

Truth, duty, and interest.

8.—With respect to the different degrees of strength in argument, what rule is to be observed ?

Let the arguments advance in the way of climax from the weakest to the most forcible.

9.—When is this method recommended ?

When the speaker is convinced that his cause is clear and easy to be proved.

10.—When is it more important to place his best arguments in the front of his discourse ?

When he distrusts his cause or has but one principal argument to defend it.

11.—Why should he observe this rule ?

So as to prejudice his hearers early in his favor, and

thus to dispose them to pay attention to the weaker reasons which he may afterwards introduce.

12.—When in the midst of a variety of arguments, where does Cicero recommend to place the weaker ones?

In the middle, because in this situation they will appear less conspicuous, than at either the beginning or end of a train of reasoning.

13.—When should arguments with propriety be separated?

When they are strong and satisfactory : when they are weak they should be more closely united ; so as to form them into phalanx, that, though individually weak, they may mutually support each other, and produce conviction.

14.—What always serves to render a cause suspicious?

When arguments are extended too far, and multiplied too much, this can never increase its strength.

15.—What additional effect has a multiplicity of arguments.

A *needless* multiplicity of arguments burdens the memory, and diminishes the weight of that conviction which a few well chosen arguments produce. When a speaker endeavours to expose a favorable argument in every light possible, he loses the spirit with which he set out ; and ends with feebleness, what he began with force.

## Lesson XXVII.

## The Pathetic part of a Discourse.

1.—In what part of a discourse does eloquence especially reign and exert its power ?

In the pathetic.

2.—Which is the first useful direction on this head ?

Consider carefully, whether the subject admit of it, and if it do, what part of the discourse is the most proper for attempting it.

3.—How can these points be determined ?

By reason and good sense.

4.—Should a speaker attempt to excite the passions in the wrong place, what will be the consequence ?

He will be exposed to ridicule.

5.—In order for the emotion raised to have a lasting effect, what is essentially necessary ?

To have the understanding enlightened, and the judgment convinced. All emotions proceeding from any thing else, are but as empty bubbles.

6.—Hence what place should we assign the pathetic ?

To the conclusion.

4.—Why ?

Because the body of a discourse should tend to enlighten the mind, and to inform the understanding.

5.—Which is the second direction ?

Never set apart a head of a discourse, for raising

any passion ; never give warning that you are about being pathetic. This never fails to chill the sensibility of the hearers. It puts them on their guard, and disposes them for criticising, much more than for being moved.

9.—When is this indirect method of making an impression likely to be most successful ?

When you seize the critical moment that is favourable to emotion, in whatever part of the discourse it occurs, and then, after due preparation, throw in such circumstances, and present such glowing images as may kindle the passions of the hearers before they are aware.

10.—What is exceedingly unfavourable to this ?

The reading, instead of the preaching of sermons.

11.—In the third place, what is necessary to observe ?

That there is a great difference between showing the hearers that they ought to be moved, and actually moving them.

12.—What has nature done to every emotion or passion ?

It has adapted a set of corresponding objects ; and without setting these before the mind, it is not in the power of an orator to raise that emotion.

13.—With what are we generally warmed, and with what are we touched ?

We are warmed with gratitude, we are touched with compassion, not when a speaker shows us that these are noble dispositions, and that it is our duty to feel them ; or when he exclaims against us for our indifference and coldness ; for this will have very little effect.

upon us unless the heart be touched by facts which bear upon the mind ; then, and not until then, our gratitude or compassion begins to flow.

14.—In the fourth place, what is a very effectual method ?

To believe firmly what we say, and to be moved by it ourselves.

15.—How may many interesting circumstances be introduced in a discourse ?

By following the suggestions of passion.

16.—What adds a pathos to the words, looks, and gestures of the speaker ?

The internal emotion of his mind. This exerts a power over the hearer, which is almost irresistible.

17.—If he attempt the pathetic when he is not moved himself, what will be the result ?

He will be exposed to ridicule.

18.—To what is it necessary to attend in the fifth place ?

To the proper language of passion. This language is always unaffected and simple.

19.—What must be the style of the Orator when he would be pathetic ?

His mind must be wholly seized by one object, and this must be the one which heated it. He has no other aim but to represent that in all its circumstances, as strongly as he feels it. This will be the style of the orator when he speaks from real feeling.

20.—Should he stay until he work up his style, until he polish and adorn it, what will be the result ?

He will touch the heart no more. His language will be the language of one who describes but who does not feel.

21.—What is the difference between painting to the imagination and painting to the heart ?

The one may be done coolly and at leisure : the other must always be rapid and ardent. In the former, art and labour may be suffered to appear ; in the latter, no effect can follow unless it seem to be the work of nature only.

22.—In the sixth place, what is necessary to be observed ?

Avoid interweaving any thing of a *foreign nature* with the pathetic part of a discourse.

23.—What is meant by this rule ?

That the speaker should beware of all *digressions* which may interrupt or turn aside the natural course of the passion, when once it begins to swell.

24.—Hence what are always dangerous in the midst of passion ?

Comparisons.

25.—In the seventh and last place, what is to be remembered ?

That the speaker should not attempt unnecessarily to prolong the pathetic.

26.—What is necessary to be studied in this place ?

It is necessary to study a proper time of making a



retreat ; of making a transition from the very passionate to the calm tone.

27.—Of what, however, should the speaker be careful ?

He should be careful of descending from the pathetic too abruptly.

28.—Above all things of what should a speaker beware ?

He should beware of straining passion too far, of attempting to raise it to unnatural heights.

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### Lesson XXVIII.

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#### Peroration or Conclusion.

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1.—Is it necessary to say much concerning the peroration or conclusion ?

It is not.

2.—Why ?

Because it must vary according to the strain of the discourse which has been delivered.

3.—What general remarks may be made concerning the conclusion of a discourse ?

Sometimes it is proper to conclude with the pathetic. Sometimes when the discourse has been wholly argumentative, it is fit to conclude with summing up the arguments, placing them in one view, and leaving the impression of them full, and strong, on the mind of the audience.

4.—What makes a common conclusion in sermons ?

Inferences from what has been proved. But these should so much agree with the strain of sentiment throughout the discourse, as not to break the unity of the sermon?

5.—In the close of a discourse, what is a matter of great importance?

To hit the precise time of concluding, so as to bring the subject just to a point; neither ending abruptly and unexpectedly; nor disappointing the expectation of the hearers, when they naturally look for the close; and continuing to hover round and round the conclusion, until they become heartily tired. The speaker should endeavor to go off with a good grace. He should always close with dignity and spirit, that the minds of the hearers may be left warm, and that they may depart with a favourable impression of his subject and of himself?

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### Lesson XXIX.

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#### Pronunciation or Delivery.

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1.—To what great object should every speaker direct his attention?

He should direct his attention to the best method of delivery.

2.—What should be his principal object?

To speak so as to be fully and easily understood by his hearers; and next to express himself with such grace and energy as to please and to move them.

3.—What are the chief requisites to be fully and easily understood ?

A due degree of loudness of voice, distinctness, slowness, and propriety of pronunciation.

4.—With regard to the first what must the speaker do ?

He must endeavour to fill with his voice, the space occupied by the assembly.

5.—Every man has three pitches in his voice, the high, the middle, and the low, which should be generally used in public speaking ?

The middle, which is that employed in common conversation. It is a great error to suppose that the highest pitch of the voice is necessary, to be well heard by a great assembly.

6.—Can a speaker's voice be rendered louder without altering the key ?

It can.

7.—In what pitch of voice will the speaker be able to give the most persevering force of sound ?

In that to which in conversation, he is accustomed : whereas if he begin with a higher key, he will fatigue himself and speak with pain ; and in all such cases he will not fail to pain his audience.

8.—What general rule can here be given ?

Give the voice full strength and swell of sound, but always pitch it on your ordinary speaking key ; a greater quantity of voice should never be uttered, than can be afforded without pain, and without any extraordinary effort.

8.—To be well heard, what should the speaker do ?

He should fix his eye on some of the most distant persons in the congregation or assembly, and consider himself as speaking to them.

10.—Why should all speakers be particular in this ?

Because we naturally and mechanically utter our words with such strength, as to be heard by one to whom we address ourselves, provided he be within reach of our voice.

11.—But what should the speaker always remember ?

That speaking too loudly is peculiarly offensive ; the ear is always wounded when the voice comes upon it in rumbling and indistinct masses ; besides, it appears as if assent were demanded by mere vehemence and force of sound.

12.—To being well heard, what is more important than loudness of sound.

Distinctness of articulation. With this a man of weak voice, will make it extend farther than the strongest voice can reach without it.

13.—What must the speaker do in order to effect this ?

He must give every sound its due proportion, and make every syllable, and even every letter be heard distinctly.

14.—To do this what must be avoided.

Rapidity of pronunciation.

15.—What however, is not to be indulged.

A lifeless drawing method.

16.—In the delivery of a discourse what cannot be too industriously pursued, nor too earnestly recommended ?

The practice of pronouncing with a proper degree of slowness, and with full and clear articulation. Such pronunciation gives weight and dignity to a discourse. It assists the voice by pauses and rests, which it allows it more easily to make ; and it enables the speaker to swell all his sounds with more energy and music. It assists him also in preserving a due command of himself ; whereas a rapid and hurried manner excites that flutter of spirits, which is the greatest enemy to all right execution in oratory.

17.—In correct pronunciation what is essential ?

That every word we utter receive that sound which polite usage appropriates to it, in opposition to low or vulgar pronunciation.

18.—There is but one observation on this point to be made, what is it ?

In our language, every word of more syllables than one, has one accented syllable. The genius of the language requires the voice to mark that syllable by a stronger percussion, and to pass more slightly over the rest.

19.—Wherein do many public speakers exceedingly err ?

In not giving the same accent in their public discourses, that they do in common conversation. This gives an artificial and affected air to speech, which detracts greatly from its agreeableness and its impression

### Lesson XXX.

#### Emphasis, Pauses, Tones, and Gestures.

1.—What is meant by Emphasis ?

A fuller and stronger sound of voice, by which we distinguish the accented syllable of some word, on which we intend to lay particular stress, and to show how it affects the rest of the sentence.

2.—Repeat the rule for the proper management of emphasis ?

Study to acquire a just conception of the force and spirit of those sentiments which you are to deliver.

3.—Next to emphasis, pauses demand attention. How are they distinguished ?

They are of two kinds : first, emphatical pauses ; and secondly, such as mark the distinction of sense.

4.—When is an emphatic pause to be made ?

After something has been said of peculiar moment, on which we wish to fix the hearers attention. Sometimes a matter of importance is preceded by a pause of this nature. Such pauses have the same effect with strong emphasis, but like them should not be repeated too frequently.

5.—Why should they not be repeated too frequently ?

Because they excite uncommon attention and raise the expectation of the hearers, which if this be not fully answered will bring the speaker into contempt.

6.—What is the principal use of pauses ?

To mark the divisions of the sense, and at the same time to permit the speaker to draw his breath. The proper management of such pauses is one of the nicest and most difficult articles in delivery.

7.—In this what is peculiarly requisite ?

A proper command of the breath.

8.—To obtain this, what should every speaker do ?

He should be careful to provide a full supply of breath for what he is about to utter.

9.—What great mistake is made by some speakers upon this subject ?

In supposing that the breath must be drawn only at the end of a period, for it may easily be gathered at the intervals of a period, when the voice suffers only a momentary suspension. By this management a sufficient supply may be obtained for carrying on the longest period, without improper interruptions.

10.—How should pauses in public discourse be formed ?

They should be formed upon the manner in which we express ourselves in sensible conversation, and not upon the stiff, artificial manner which we acquire from perusing books according to common punctuation.

11.—To render pauses graceful and expressive what must be observed ?

They must not only be made in the right places, but also be accompanied by proper tones of voice ; by which the nature of these pauses is intimated much more than by their length, which can never be exactly measured.

12.—Gesture or action requires next to be considered. What general rule can be given for this ?

Attend to the looks and gestures in which earnestness, indignation, compassion, or any other emotion discovers itself to most advantage in the common intercourse of men ; and let these be your model.

13.—What renders a public speaker very disgusting ?  
Affectation ; hence he should adopt that manner of speaking which is most natural to himself.

14.—What ought his motions and gestures to exhibit ?  
They ought to exhibit that kind of expression which nature has dictated to him ; and unless this be the case, no study can prevent their appearing stiff and forced.

15.—In what does the study of action consist ?

In guarding against awkward and disagreeable motions, and in learning to perform such as are natural to the speaker in the most graceful manner.

16.—In the attitude of his body, what should every speaker study to preserve ?

As much dignity as possible. He should generally prefer an erect posture ; his position should be firm that he may have a full and free command of all his motions.

17.—What other direction is to be given ?

If any inclination be used, it should be towards the hearers. The countenance should always correspond with the nature of the discourse ; and, when no particular emotion is expressed, a serious and manly look is



to be preferred. The eyes should never be fixed entirely on any one object, but they should move easily round the audience.

18.—In what consists the principal part of gesture in speaking?

In motion made with the hands, but both hands should not be moved alike, as it is natural for the right hand to be employed more frequently than the left.—Warm emotion, however, require the exercise of them both together: and all the motions should be easy and unrestrained.

19.—What movements are usually ungraceful?

Narrow and confined movements. And consequently motions made with the hands should proceed from the shoulder, rather than from the elbow.

20.—What movement is ever to be avoided?

Perpendicular movements.

21.—What should every public speaker guard against?

He should guard against affectation. Let his manner, whatever it be, be entirely his own, neither imitated from another, nor taken from any imaginary model, which is unnatural to him.

22.—In acquiring a forcible and persuasive manner of speaking, what general rule is to be observed?

Dismiss bad habits, follow nature, and speak in public as you do in private, when you speak in earnest and from the heart.

## Lesson XXXI.

## Means of Improving in Eloquence.

1.—What is necessary to be done in order to excel in any of the higher kinds of oratory ?

It is necessary to cultivate habits of the several virtues, and to refine and improve the moral feelings.

2.—What must a true orator possess ?

He must possess generous sentiments, warm feelings, and a mind turned towards admiration of those great and high objects, which men are by nature formed to venerate.

3.—Connected with these manly virtues, what should he possess ?

A strong and tender sensibility to all the injuries, distresses and sorrows of his fellow creatures.

4.—Next to moral qualifications, what is most requisite for an orator.

A fund of knowledge. Art can be of no use without this. The speaker should clearly understand his subject, and he cannot understand subjects generally unless he be a man of knowledge. Rhetoric furnishes no materials for a speaker. These must be obtained by application and study.

5.—With what must a pleader be acquainted in order to excel ?

He must be acquainted with the law ; he must possess all that learning and experience which can be useful for supporting a cause, or convincing a judge.

6.—To what must the preacher apply himself?

Closely to the study of divinity, of practical religion, of morals, and of human nature, that he may be rich in all topics of instruction and persuasion.

7.—Beside the knowledge peculiar to his profession, with what should a public speaker be acquainted?

He should be acquainted with the general circle of polite literature. With poetry for embellishing his style and for suggesting lively images, or pleasing allusions.—With history for obtaining a knowledge of facts, of eminent characters, and of the course of human affairs. Deficiency of knowledge even in subjects not immediately connected with his profession, will expose a public speaker to many disadvantages, and give his rivals who are better qualified, a decided superiority.

8.—For a speaker to excel in eloquence, what is very indispensable?

Application and industry. Without this it is impossible to excel in any thing. No one ever became a distinguished pleader, or preacher, or speaker, in any assembly, without previous labour and application.

9.—What was the chief characteristic of the great men of antiquity?

They distinguished themselves by enthusiasm for their art and profession, which firing their minds with the object in view, disposed them to relish every necessary labour. This honorable enthusiasm should be cultivated by students in oratory.

10.—Is genius ever so original as not to receive in-

provement from proper examples in style, composition, and delivery ?

It is not.

11.—Is there any difference in the style of spoken and written discourses ?

There is. Speaking allows a more easy, copious style. It is less confined by rule ; repetitions may often be requisite—the same thought must often be placed in different points of view ; since the hearers can catch it only from the mouth of the speaker, and have not the opportunity as in reading, of turning back again, and of contemplating what they do not comprehend. Hence, the style of some of the best authors would appear stiff, affected, and even obscure, if transferred into a popular oration.

12.—What is a great means of improvement both in composition and speaking ?

Frequent exercises in both. He who wishes to write or speak correctly, should, in the most trivial kind of composition, in writing a letter, or even in common conversation, study to express himself with propriety.

13.—In those societies, where students of oratory form themselves into an association for the purpose of displaying their talents, what do they need in order to render them useful ?

They need direction : for if the subjects of their discourse be improperly chosen ; if they support extravagant or indecent topics ; if they indulge themselves in loose flimsy declamation, or accustom themselves with-

out preparation, to speak pertly on all subjects, they will unavoidably acquire a very faulty and vicious taste in speaking.

14.—What should, therefore, be recommended to the members of all such societies?

That they carefully attend to the choice of their subjects: that they take care that they be manly and useful, either connected with the course of their studies, or related to morals and taste, to action and life. That they should also be temperate in the practice of speaking; they should not speak too often, nor on subjects of which they are ignorant; but only when they have proper materials for a discourse, and have previously considered and digested the subject.

15.—What should they be careful to keep in view?

Good sense and persuasion, rather than a show of eloquence.

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## LESSON XXXII.

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### General Remarks on Eloquence.

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1.—As we have treated of the eloquence of the bar and of the pulpit, what additional exercise may be necessary?

To make some general remarks upon it.

2.—How are we to regard eloquence?

As consisting of three kinds. The first is that which aims only to please the hearers. Such as orations, and addresses to great men, and other harrangues of this kind.

The second degree of eloquence is, when the speaker aims, not merely to please, but also to inform, to instruct, to convince; when his art is employed in removing prejudices against himself and his course; in selecting the most proper arguments, stating them with the greatest force, arranging them in the best order, expressing and delivering them with propriety and beauty, thereby disposing us to pass that judgement, or favor that side of the cause, to which he seeks to bring us.— Within this degree chiefly is employed the eloquence of the bar. The third and highest degree of eloquence is that by which we are not only convinced, but interested, and agitated, and carried along with the speaker; our passions rise with his; we share all his emotions; we love, we hate, we resent, as he inspires us; and are prompted to resolve, or to act with vigour and warmth. Debate in popular assemblies opens the most extensive field to this species of eloquence; and the pulpit also admits of it.

3.—Of what is this high species of eloquence always the offspring?

Of passion.

4.—While the intercourse of men was unfrequent, and force was the principal means employed in deciding controvercies, what can be said of the art of oratory and persuasion?

It was but little known.

5.—Among the little states which sprung up in

Greece, which was most noted for arts of every kind but especially for eloquence ?

Athens.

6.—In which of the Athenians did eloquence shine with unrivaled splendor ?

In Demosthenes.

7.—In cultivating eloquence, what did Demosthenes do ?

He shut himself up in a cave that he might study with less distraction. He declaimed by the sea shore that he might be used to the voice of a tumultuous assembly ; and, with pebbles in his mouth, that he might correct a defect in his speech. He practiced at home with a naked sword hanging over his shoulders, that he might check an ungraceful motion, to which he was subject. Hence the example of this great man affords the highest encouragement to every student of eloquence ; since it shows how far art and application avails for acquiring an excellence which nature appeared willing to deny.

8.—What can be said of his orations ?

They are strongly animated, and full of the impetuosity and fire of public spirit.

9.—What can be said of his composition ?

It is not distinguished by ornament and splendor.—It is energy of thought, peculiarly his own, which forms his character, and sets him above all others. He seems not to attend to words but to things. We forget the orator and think of the subject. He has no parade ;

but is like a man full of his subject, who, after preparing his audience by a sentence or two for hearing plain truths, enters directly on business.

10.—What is his style ?

It is strong and concise, although sometimes harsh and abrupt. His words are very expressive, and his arrangement firm and manly.

11.—What can be said of his action and pronunciation ?

They were uncommonly vehement and ardent ?

12.—What of his general manner ?

He was grave, serious, and passionate ; never degrading himself, nor attempting any thing like pleasantry.

### Lesson XXXIII.

#### Roman Eloquence.

1.—From whom did the Romans derive their eloquence, poetry, and learning ?

From the Greeks.

2.—Were they equal to the Greeks in any of these ?

They were not. They had neither their vivacity, nor sensibility ; their passions were not so easily moved ; nor their conceptions so lively ; in comparison to them they were a phlegmatic people.

4.—What bore a strong resemblance of their character ?

Their language which was regular, firm, and stately ; but wanted that expressive simplicity, that flexibility



to suit every different species of composition, by which the Greek tongue is peculiarly distinguished.

5.—Hence, what do we always find ?

In Greek productions more native genius, in Roman more regularity and art.

6.—In what time of the Roman Government, did public speaking become the means of obtaining power and distinction ?

When it was of the popular kind.

7.—When did the Roman orators rise to any great degree of distinction ?

A little before the age of Cicero.

8.—Which were the most eminent of their orators ?

Crassus and Antonius.

9.—Which of the Roman orators is most worthy of our attention ?

Cicero.

10.—What is conspicuous in all his orations ?

The art of oratory.

11.—With what does he commonly begin ?

With a regular exordium ; and with much address ; he prepossesses the hearers, and studies to gain their affections.

12.—What can be said of his method and argument ?

His method is clear and his arguments arranged with great propriety.

13.—For what is he especially distinguished ?

For having every thing in its proper place. He never attempts to move before he has endeavoured to con-

vince; and in moving, particularly the softer passions, he is very successful. He rolls his words along with the greatest beauty and pomp: and in the structure of his sentences, he is eminently exact.

14.—When a great public object roused his mind, and demanded indignation, how does he express himself?

In a loose and declamatory manner.

15.—Are we to consider this great orator as not having any defects?

We are not. In most of his orations there is too much art. He seems often desirous of obtaining admiration, rather than of operating conviction. He is sometimes, therefore, showy, rather than firm and solid; and diffuse where he ought to be urgent. His periods are always round and sonorous; they cannot be accused of monotony, for they possess variety of cadence; but from too great fondness for magnificence, he is sometimes deficient in strength. Though the services which he performed for his country were very considerable, yet he is too much his own panegyrist. Ancient manners, which imposed fewer restraints on the side of decorum, may in some degree excuse, but cannot entirely justify, his vanity.—*Blair*.

16.—Are critics agreed upon the comparative merit of Demosthenes and Cicero?

They are not.

17.—Who has stated their merits with justice and perspicuity?

Fenelon, the celebrated Archbishop of Cambray, and author of *Telemachus*.

18.—In what is his judgment given ?

In his reflections on Rhetoric and Poetry. Thus he says, “I do not hesitate to declare, that I think Demosthenes superior to Cicero. I am persuaded, no one can admire Cicero more than I do. He adorns whatever he attempts. He does honour to language. He disposes of words in a manner peculiar to himself. His style has great variety of character. Whenever he pleases, he is even concise and vehement ; for instance, against Cataline, against Verres, against Anthony. But ornament is too visible in his writings. His art is wonderful ; but it is perceived. When the orator is providing for the safety of the republic, he forgets not himself, nor permits others to forget him. Demosthenes seems to escape from himself, and to see nothing but his country. He seeks not elegance of expression ; unsought, he possesses it. He is superior to admiration. He makes use of language, as a modest man does of dress, only to cover him. He thunders, he lightens. He is a torrent, which carries every thing before it. We cannot criticise, because we are not ourselves. His subject enchains our attention, and makes us forget his

language. We lose him from our sight ; Philip alone occupies our minds. I am delighted with both these orators ; but I confess that I am less affected by the infinite art and magnificent eloquence of Cicero, than by the rapid simplicity of Demosthenes."

19.—What gave rise to a new kind of eloquence in the Roman Empire ?

The introduction of Christianity.

20.—In modern times, where should we expect to find the true spirit of eloquence ?

In France and in Great Britain and Ireland.

21.—Why ?

Because of the distinguished turn of the inhabitants of France, and on account of the free government of Great Britain and Ireland, in connection with the liberal spirit and genius of the people.

22.—At the bar, what disadvantages have we, in comparison with the ancients ?

Among the ancients the judges were uncommonly numerous ; and the laws were few and simple ; the decision of causes was left, in a great measure, to equity and the sense of mankind. But at present, the system of law is much more complicated. The knowledge of it is rendered so laborious, as to be the study of a man's life. Speaking, therefore, is only a secondary accomplishment, for which he has little leisure.

23.—In the eloquence of the pulpit, what is of great disadvantage ?

The reading, instead of the preaching of sermons, which though contrary to law, and to the great disgrace of the clergy, has almost universally prevailed.

24.—What is supposed to be the cause of this defect?

Hatred of sectaries and fanatics, whose teachers generally deliver extemporaneous addresses, but perhaps oftener from incapability of delivering an extemporaneous discourse, which always requires a profound knowledge of the subject.

FINIS.

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## OPINION OF THE PRESS.

“The Rev. D. Falloon Hutchinson, of Belleville, is about publishing a Rhetorical Catechism, which from the specimen we have seen, will doubtless be found a very useful assistant to all who wish to study the rules and graces of composition, and attain the happy art of expressing themselves with taste, elegance and propriety. It is to be hoped that this little work will meet with a kind reception from the public at large.”—*Toronto Patriot*.

“NEW PUBLICATION.—The Rev. D. F. Hutchinson, of Belleville, has placed in our hands “A Rhetorical Catechism,” designed for the use of Academies and Schools in general. It seems to be carefully compiled. After a thorough examination of it we have no hesitation in saying, it will be of incalculable service to those who desire to acquire an easy, elegant, and correct style.”—*Cobourg Star*.

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AUTHOR'S NOTE.—A number of very flattering notices by other Editors, could be added did space admit of it.

